

Art Nouveau Designs in Color

Alphonse Mucha

Maurice Verneuil & Georges Auriol



60 Full Color Plates



COMBINAISONS ORNEMENTALES

SE MULTIPLIANT A L'INFINI A L'AIDE DU MIROIR
DESSINS DE
M.M. P. VERNEUIL-G. AURIOL ET A. MUCHA

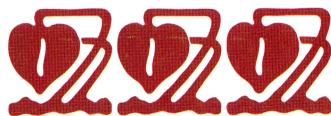
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Dover Publications, Inc., New York

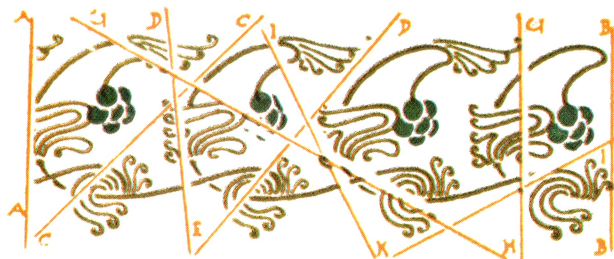
Art Nouveau Designs in Color

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This Dover edition, first published in 1974, is a republication of the portfolio *Combinaisons ornementales se multipliant à l'infini à l'aide du miroir*, originally published by the Librairie Centrale des Beaux Arts, Paris, n.d. [ca. 1900]. All the color plates are included here; only the brief French foreword has been omitted (it is summarized in the new English-language Publisher's Note, written specially for the present edition).

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Publisher's Note

Color was an integral part of Art Nouveau ornament, but it is not always easy for modern practitioners of the style to find authentic sources for the color employed by the great masters of this ornament. This complete full-color reprint of an original Mucha style-book, *Combinaisons ornementales*, will help to bridge this gap.

Alphonse Marie Mucha (born at Ivančice in Moravia, 1860; died in Prague, 1939) studied art in Munich, Vienna and Paris. In the French capital his poster for the Sarah Bernhardt play *Gismonda* in 1894 brought him immediate fame. From that time on, he was busy designing posters, calendars, stained-glass windows, carpets, furniture, sets and costumes; illustrating books in woodcut and lithography; painting watercolors and murals; and publishing influential pattern books like the one reprinted here.

Mucha's two associates in the publication of *Combinaisons ornementales* were also important artists. Maurice Pillard Verneuil (born at St.-Quentin in northern France, 1869; still active, 1934) designed posters and published numerous books on European and Oriental design, symbols and emblems, and biographies of artists. Georges Auriol (born at Beauvais, 1863; died in Paris, 1938) was a member of the Chat

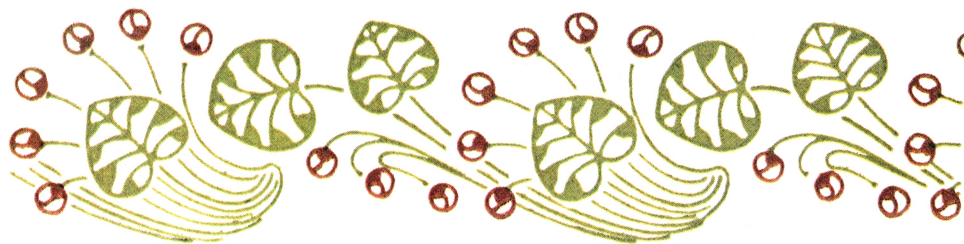
Noir group of artists, along with Steinlen and Willette, in the 1890s. He did book ornament, calligraphy and designs for carpets. His best-known work in commercial graphics is his three-volume collection of monograms, trademarks, seals and bookplates. Auriol was also a typographer and a writer of poetry and fiction. The contributions of the three artists to the present volume are identified by their initials.

Although the use of the designs in this book is not limited to any one method, the authors intended them to be multiplied into a variety of repeats by means of two hinged mirrors; hence, the diagrams on the facing page. In the circular diagram, the hinge is placed at the center O. As the mirrors assume the positions 1.O.1, 3.O.3, 4.O.4, etc., one obtains figures based on the triangle, square, pentagon, hexagon, etc. When the simple lines BA and AB are replaced by ornaments, the most unexpected figures will result.

In the diagram at the lower left, opposite, if two mirrors are placed along AA and BB, one obtains an endless border, for which a right-angled corner is obtained by placing a mirror along CC. The positions DED, GHG and IKI produce a few other figures out of the enormous number possible.



Handwritten red wavy line.



MPV

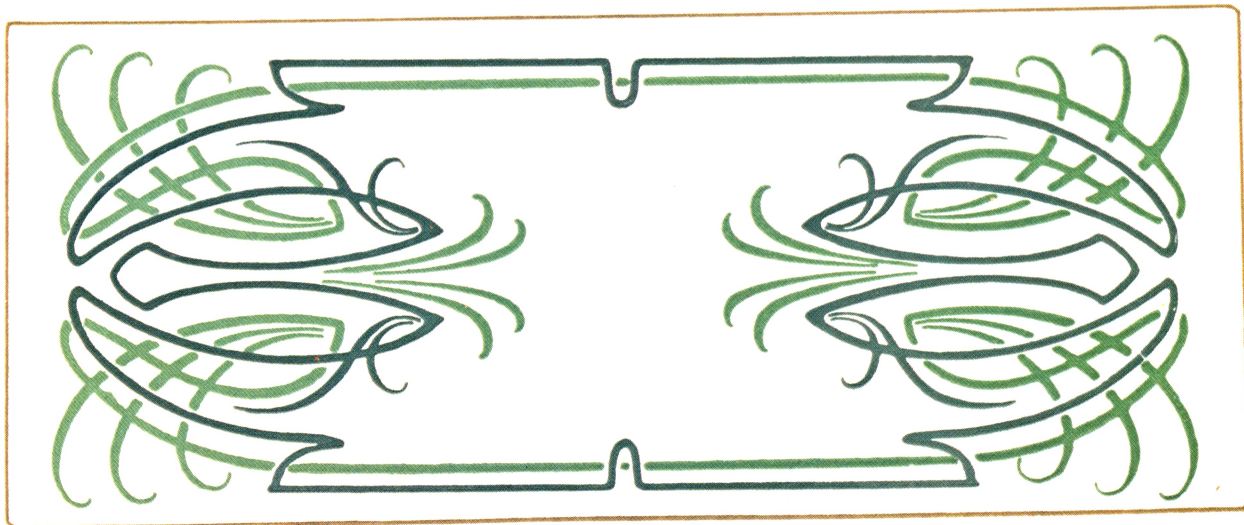
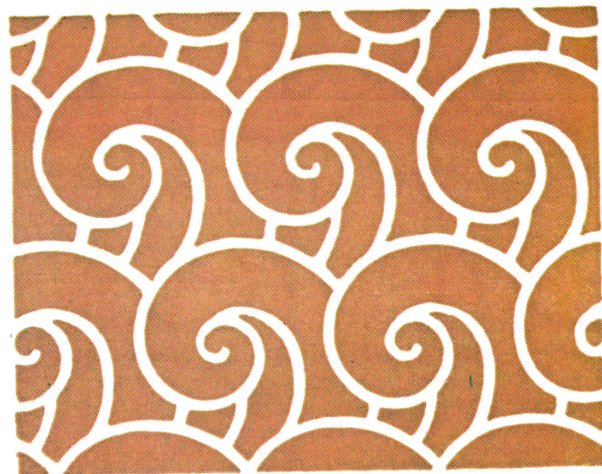






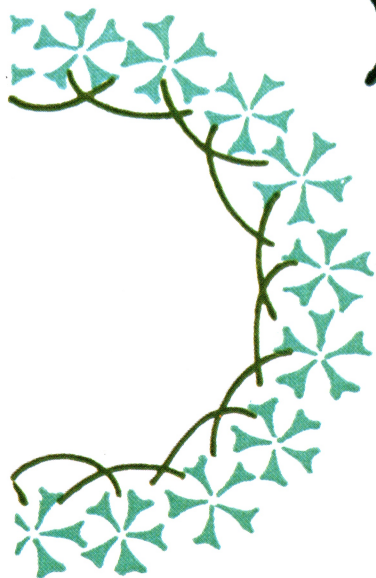


MRJ.



MRV.



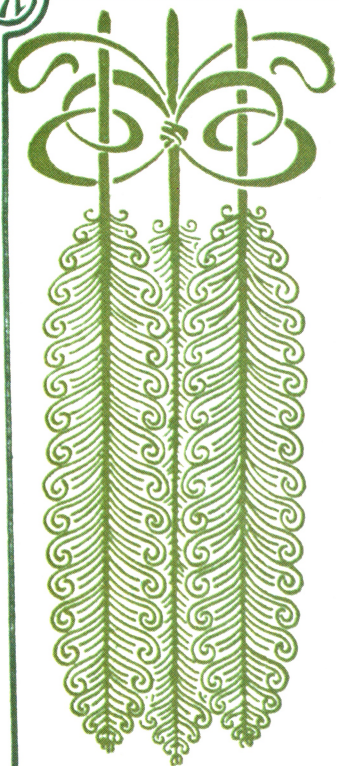


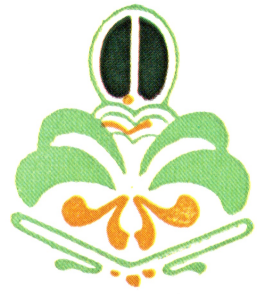


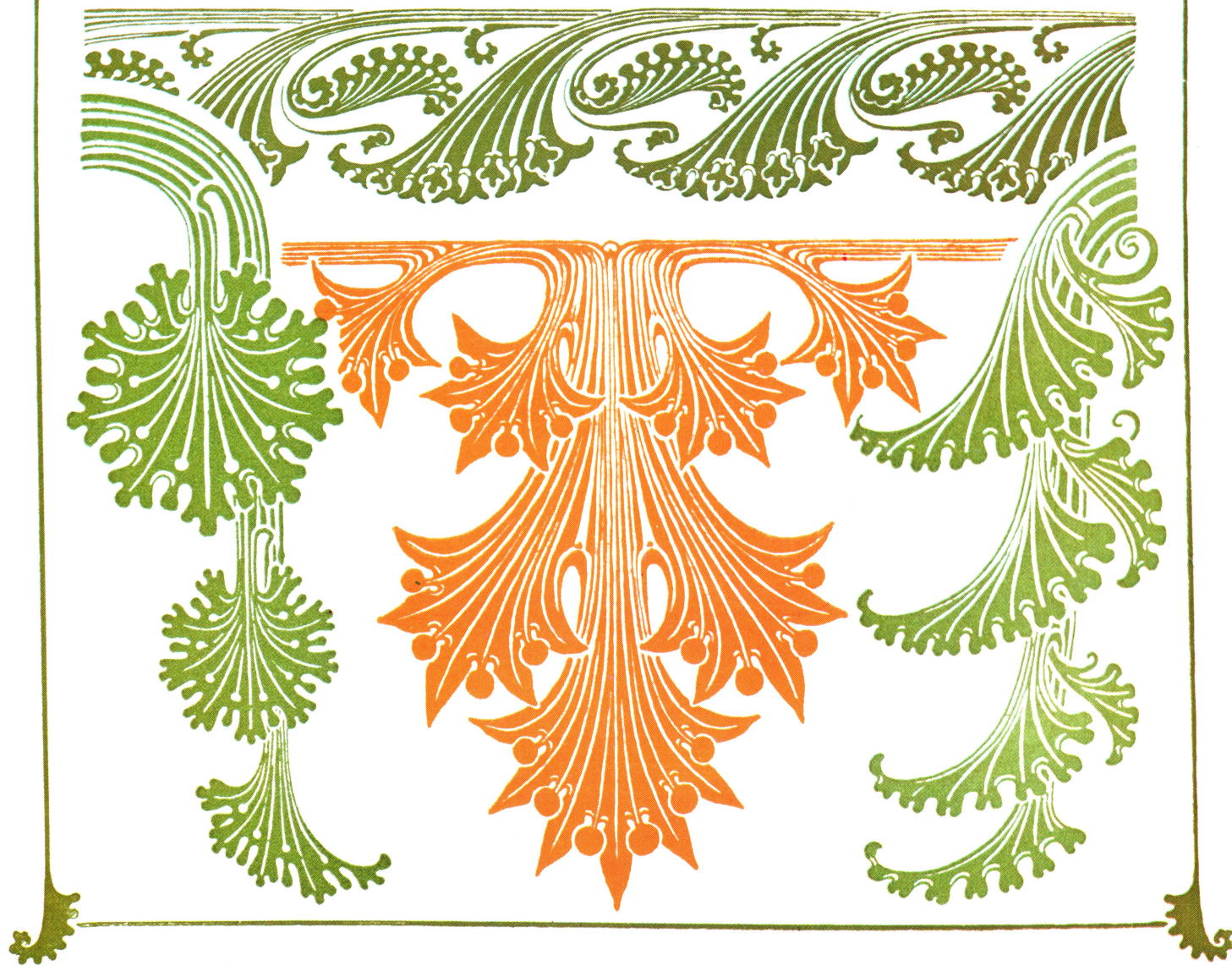
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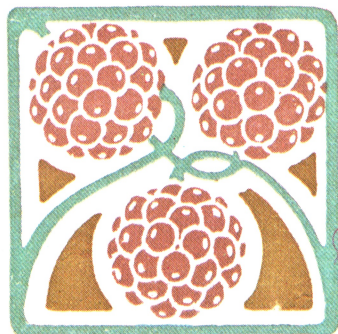
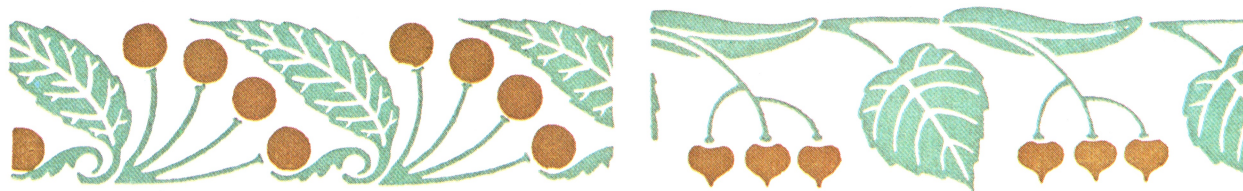
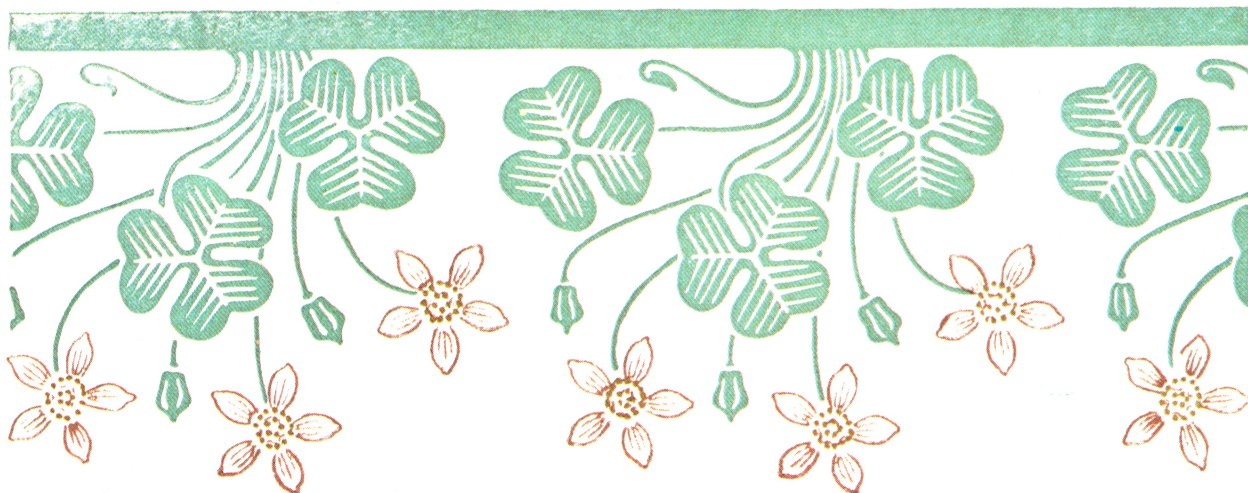








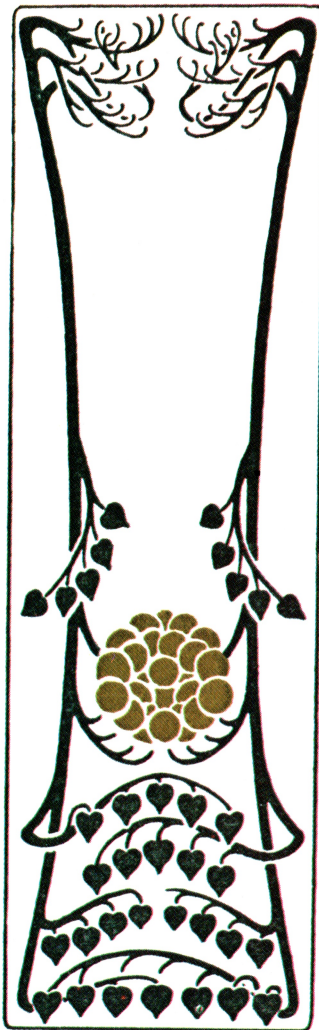


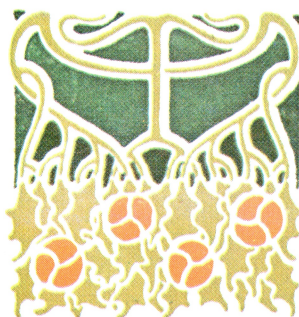




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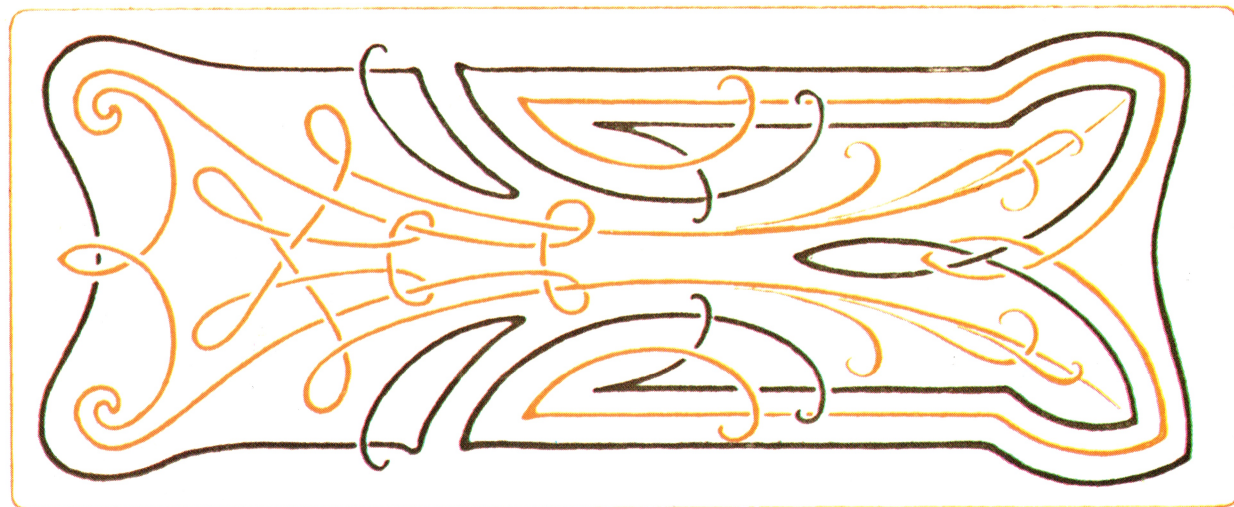






G





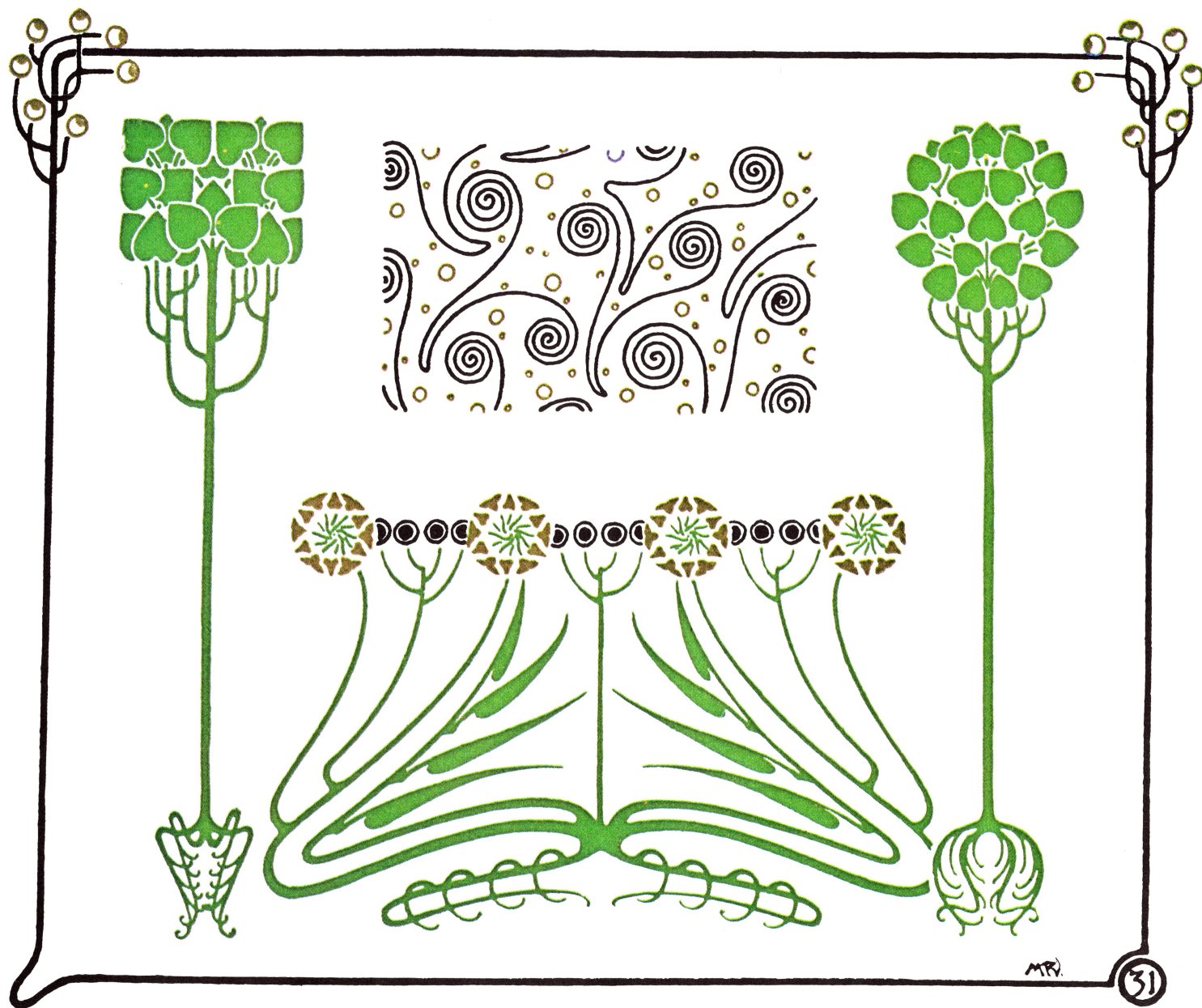






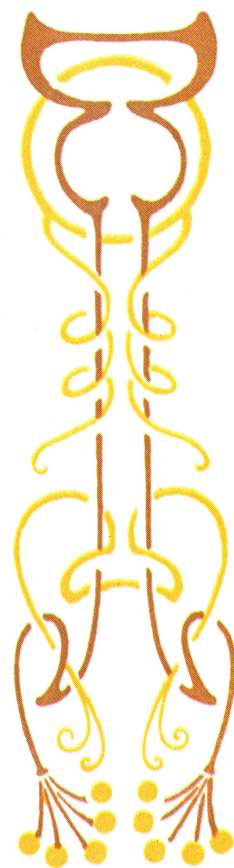








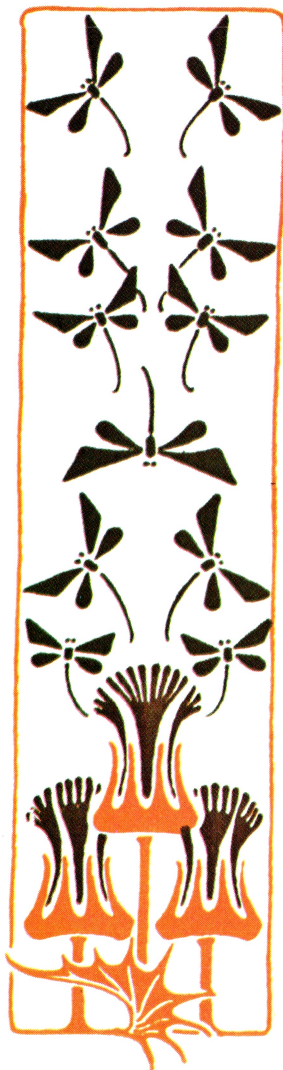




MPV







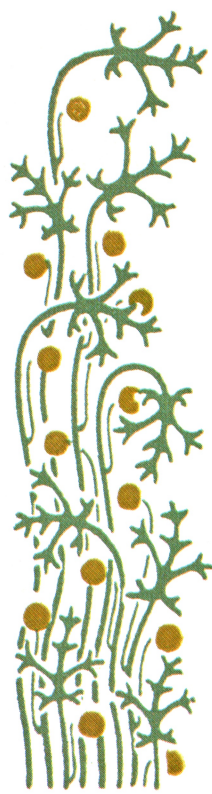
MPO





MPV.





MR





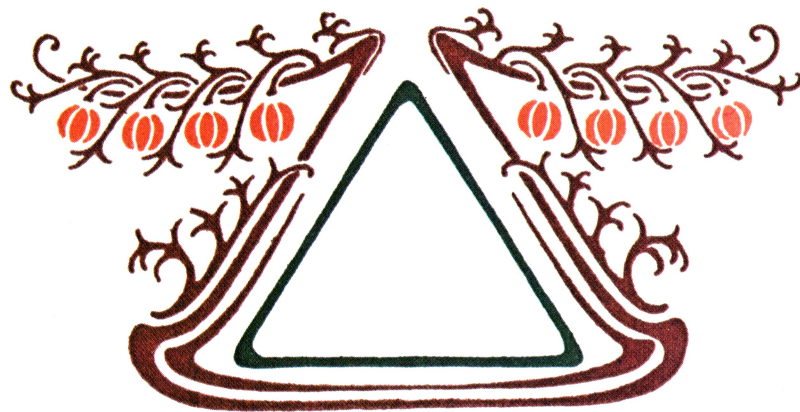


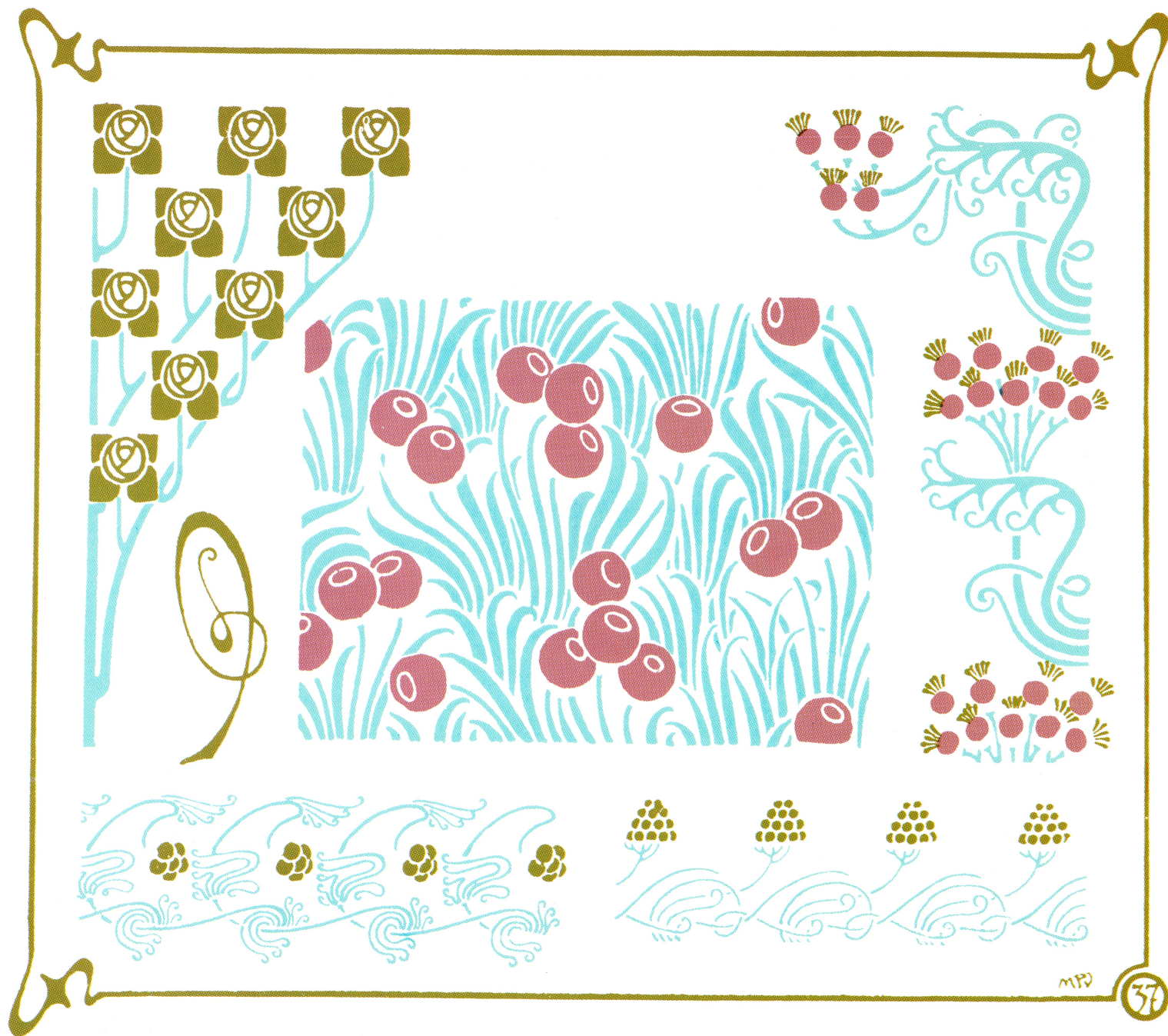




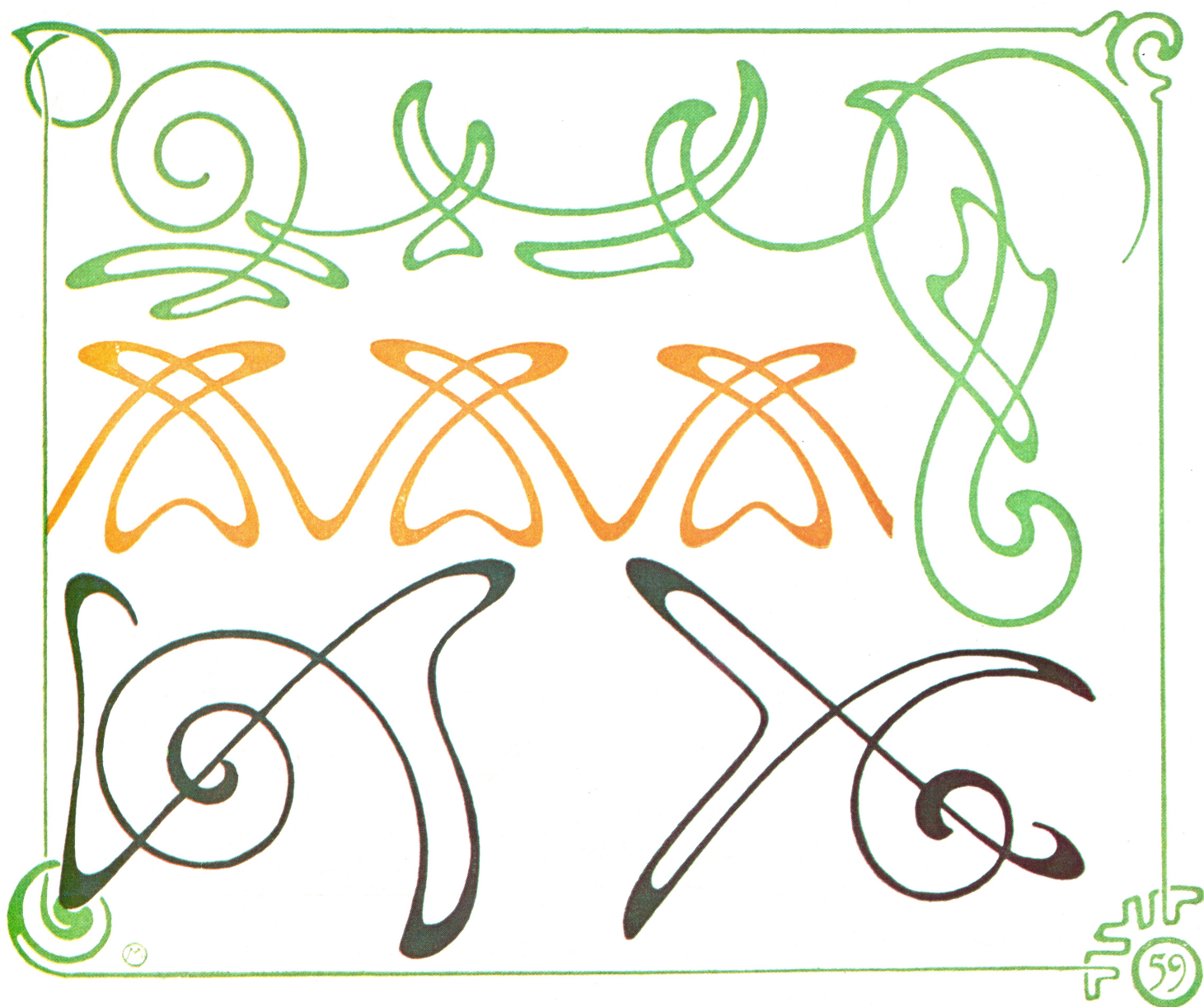


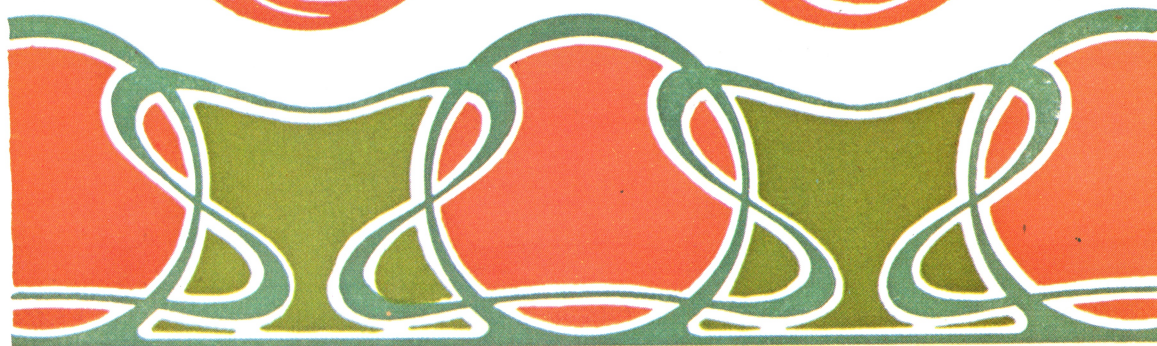
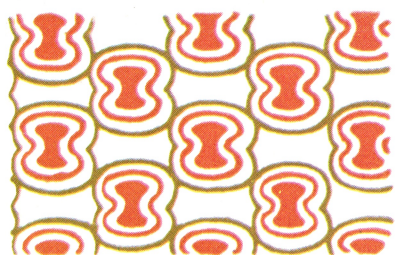




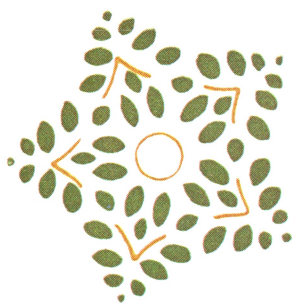








MR.



G/





MR2







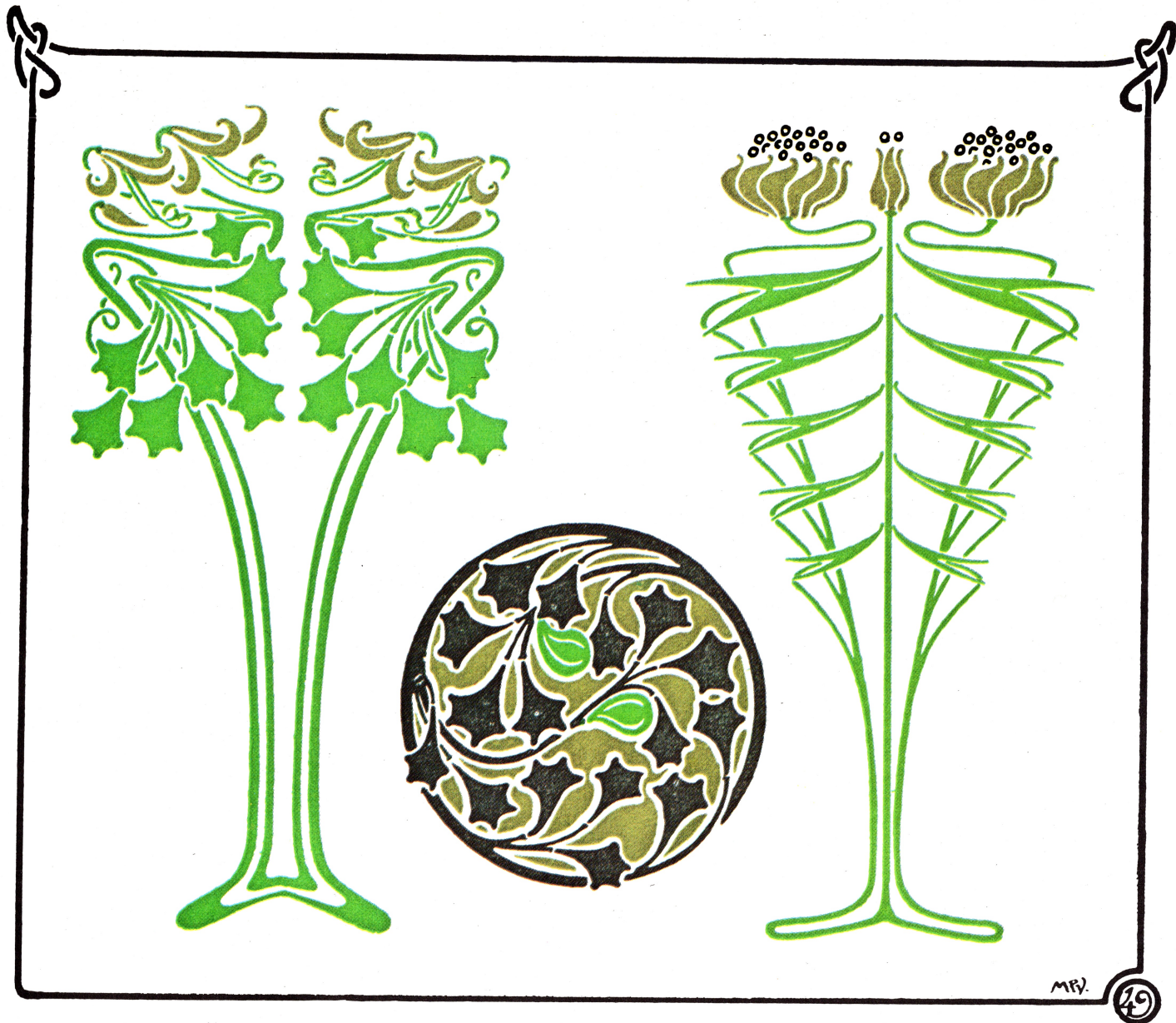


M.P.V.





TR







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Today we usually think of Alphonse Marie Mucha (1860-1939) as one of the great poster artists of all time, or as one of the founders of the Art Nouveau style. It is sometimes overlooked that Mucha was profoundly immersed in the questions of practical design in many different areas of art. His heritage, in countless half-forgotten ways, is far greater than we usually recognize.

One of Mucha's most remarkable enterprises was a series of stylebooks for commercial artists and decorators, in which he prepared sequences of illustrations that embodied the Art Nouveau style in many varied applications. Yet strangely enough, the finest of all these books, *Combinaisons ornamentales*, published in Paris around the turn of the century, in a very small edition, is almost unknown. It is so rare a book that only one copy is recorded to exist for the entire Western Hemisphere.

The *Combinaisons ornamentales*, which Mucha prepared with the assistance of M. P. Verneuil and Georges Auriol, is an unbelievable wealth of Art Nouveau material for decorative purposes. Among the endless topics that are represented are frames, borders, corners and spot designs; flowers and florals of many sorts, butterflies, animals, sea horses, fish, birds, humans, inter-

weavings and line designs of the most ornate and bizarre type—to call them geometrics is too simple. All these hundreds of designs, presented in composed plates, show the height of Art Nouveau line-quality, delicacy, vitality, free imagination and fantasy.

The original publication was produced by lithography, with at least a dozen different colors, individual plates showing carefully devised subtle color combinations. This complete Dover facsimile reproduces all the original glowing, delicate coloration.

Unabridged reproduction of *Combinaisons ornamentales*, Paris, c. 1900. 60 plates in full color. Publisher's Note. $9\frac{3}{8} \times 8\frac{1}{16}$. 22885-1 Paperbound

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